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BARTENDER
OF THE WEEK
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Colin Michael Simmons

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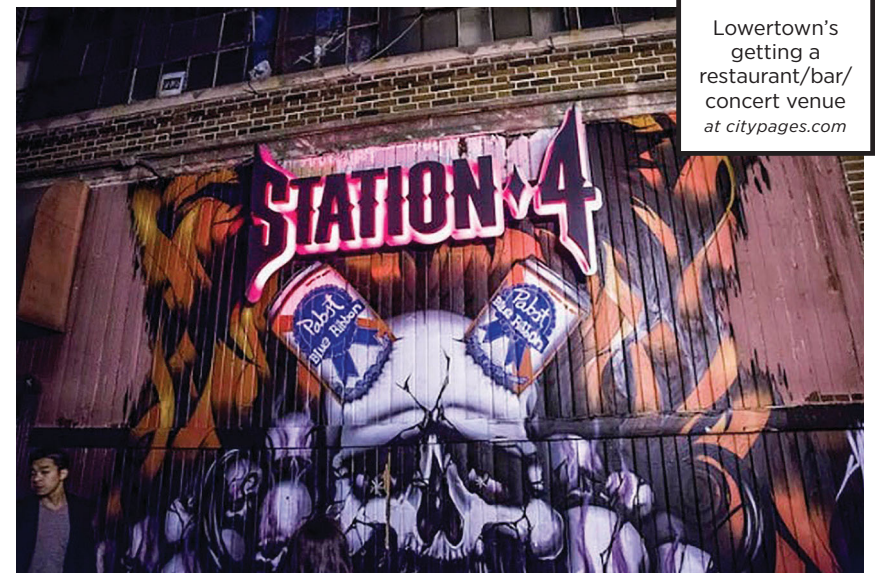


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THE SHORTLIST



Lowertown's
getting a
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THE STAT SHEET

-60

The temperature on February 2, 1996, believed to be Minnesota's coldest day in history

20%

Rise in Roseville's crime rate since 2010

\$240,000

Minneapolis' cost to replace trees that have already died after the Nicollet Mall remodeling project

2

National ranking of the University of Minnesota's women's hockey team

“Last time I checked, unlawfully confining someone was called kidnapping, and it is a serious crime.”

Reader Jesse Meyer responds to “Nobles Sheriff Kent Wilkening sued for keeping inmates jailed after their release date,” at citypages.com.

THE TERRORISTS

WHILE PRESIDENT TRUMP has yammered early and often—without evidence—about the stream of terrorists crossing our southern border, the real threat is already here.

The Anti-Defamation League studied the 50 murders committed by extremists last year, uncloaking one recurring link. They were entirely the work of right-wing ideologues.

As conservatism's darker instincts bubble to the fore, blood-thirsty rightists have surpassed religious zealots as Terrorist Threat No. 1.

POPULAR STORIES AT CITYPAGES.COM

WHY NO ONE WANTS to be a Minneapolis & St. Paul cop anymore

The Smear: A **CAREER-KILLING** lie almost ruined this rising Minneapolis dance star

Wanna buy this ridiculously tricked-out northern Minnesota **LAKE HOME?**

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Artwork: Ta-Coumba Aiken, *Mother Spirit* (detail), 1996.
Coll. Minnesota Museum of American Art.

Hieu Minh Nguyen is a Vietnamese-American son of east St. Paul whose first book of poems, *This Way to the Sugar*, was a finalist for the Minnesota Book Award and the Lambda Literary Award. His poetry has appeared in literary magazines, and he has received several prestigious fellowships. He has even been plagiarized by a fellow Pushcart-nominated author.

“Prodigy, fancy chink”—all the sly scorn anyone could aim at his ego, chances are he’s already thought of it.

Nguyen grew up in the McDonough housing project, raised by an exacting single mother with whom he had a complicated relationship. She haunts his writing, as do long shadows from his childhood—the days spent terrorizing the Vietnamese strip mall on University and Western, making mischief with the shopkeepers’ kids.

In high school Nguyen was a poor student with few interests outside of theater. And because the only drama class available at Central was social justice theater and pedagogy of the oppressed, he fell into spoken word poetry, trying to spin laughs out of the angst of being a closeted, overweight Asian kid. He performed love poems to girls. He told a lot of callous jokes at his own expense.

As he got older, he learned to wield humor with precision, cutting deeper with restraint. While his personal legendarium is full of juvenile malfeasance and botched criminal ventures, of always fumbling the slim jim and getting high on his own supply, it’s delivered with the same thread of nostalgic tenderness with which he looks upon a humming Uptown street, and acknowledges a bank teller’s observation of the weather.

The confessional and flippant, innocent and cruel, play equal parts of Nguyen’s unbroken conversation with his forever-seeking self. The more he looked inward, the more obsessed he became.

“I never thought that I could have a career in poetry,” he says. “I just knew that’s what I wanted to do and what made me feel good. I accepted that I would work whatever job I needed to to make ends meet and I would make poetry when I had time. I was OK with that being my life.”

After graduation, Nguyen delivered pizzas and spun cardboard cutouts for Domino’s. He served coffee at Hennepin Healthcare and worked at a haberdashery, measuring the heads of assorted dandies. All the while, he’d write and tour the country, competing in slams and hawking zines collated at Staples.

There was never a big break—just a slow hustle for the respect of the Twin Cities’ literati and the financial support of national foundations, Nguyen says. At

27, he’s a full-time poet, free to pursue an MFA at Warren Wilson College and immerse himself in writing.

Much of Nguyen’s work now speaks in images, the universal language of impressions and inflections. Loss is an empty boat

HIEU MINH NGUYEN

The Poet Explorer



COLIN MICHAEL SIMMONS

2019
People
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Bill Koutsky
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Photography by
Colin Michael Simmons

smacking up against the dock. Loneliness is a long walk past a frozen orchard. Hunger is a hole the world digs in your backyard.

The words themselves are indulgently arranged, full of warmth and flavor.

“Maybe he meant the city beyond the

window,” Nguyen writes about the discomfiting study of one’s own beauty. These are the perfect moments that define his rare world of creative compulsion—a litany of lingering, longing for love, waiting for epiphany. —SUSAN DU



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Shrey Pothini was just a 3-year-old from Savage when he realized how much suffering there was in the world. He'd recently toured a Minneapolis homeless shelter. Suddenly, he didn't want any toys or gifts for his birthday. He wanted soft, beautiful bath towels to give to Avenues for Homeless Youth. That year, thanks to one small boy's birthday party, the shelter got 15 new towels.

That boy is now 15, still living in Savage, dizzily sprinting through the whirlwind of his teens. On his most recent birthday, he collected over 1,900 bath towels to donate. It has become his annual tradition.

Shrey's generosity and his boundless energy for doing good, as it turns out, are highly contagious. By third grade, he was organizing his very first service club at his elementary school—which is still going strong with 60 to 100 participants every year. Since then, other schools in the district have created clubs of their own.

In the summer of 2015, he noticed his club was doing quite a lot of good, and it got him wondering what the entire city

His generosity is highly contagious.

of Savage could do if they just put their heads together.

So he got to work on his first Service Day Saturday: a city-wide charity event he began with the help of Savage government. Like many other bursts of charitable energy, it might have lasted a year and petered out from there, but its fourth and latest incarnation was its largest yet. Some 1,200 people attended and put in 30,000 volunteer hours, donating thousands of pounds of rice, blankets, toys, books, and dental supplies for food shelves and shelters.

His efforts have not gone unrecognized. Shrey recently received the Prudential Spirit of Community Award—given to only two youth volunteers in every state—which he called one of the coolest experiences of his life. But he gets his truest joy from those little moments he has with younger kids—people having the same revelation he did years ago, realizing they have the power to make a difference.

Those people, he says, will pay it forward.

There are people who mistake him for the kind of person who never gets discouraged. He too has days when it feels like the world has too many problems—when he's tempted by apathy, or just giving anything less than the herculean effort he's used to. There are times when he remembers anew we live in a world of pain, and some of it, maybe, can never be fully assuaged.

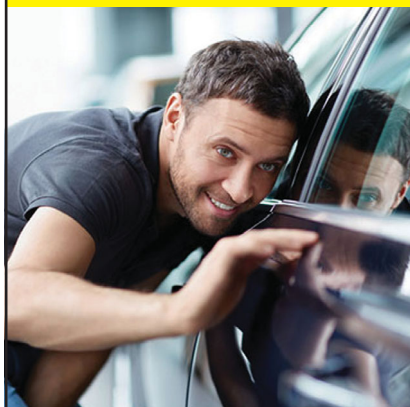
They do not last long. —HANNAH JONES

SHREY POTHINI

The Prodigy



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CARLEY KAMMERER & BEN GRISWOLD

The Coffee Missionaries

It's a 10-below-with-the-wind-chill Minneapolis morning—the kind of cold that makes gauze out of down jackets, turns eyelashes to ice, and sneaks through the windows in the aging industrial building housing the Northeast Farmers Market.

For the Gutter Punk Coffee crew, this is good weather. Lured by the toasty smell of fresh-ground beans and the promise of a hot cup of joe, the line at their stand rarely dips below three people, even as the frigid morning stretches into slightly less-frigid afternoon.

“Right when it opens, we have a line of like 40 people here,” Ben Griswold chuckles.

He and Gutter Punk co-founder Carley Kammerer have been here since 8 a.m., busily making pour-overs and handing out sampling cups with Akiyah. She's one of four young people who work for the company—a mission-driven coffee cart where all employees are youth experiencing homelessness.

Before founding Gutter Punk, Carley spent several years as a street outreach worker and case manager working with homeless youth. “I saw a lot of my clients cycling through the same programs, stuck in the same place, and it all kind of centered on employment for them,” she explains. Getting a job, then keeping one, gets tough when you don't have an address or vital documents, let alone a résumé or basic employment training.

“It wasn't that they didn't want to work,” she says. “They just didn't know how to.”

Carley always loved coffee, the way it brings people together, its ability to warm physically and spiritually. When she interned with a Denver shop that employs homeless teens and young adults, she realized it could help spur social change, too.

She moved to Minneapolis, where she met her neighbor Ben. He had the financial background she didn't and wanted to use it for social enterprise work. He'd worked with homeless youth before, including transient gutter punks in San Francisco. Even more conveniently—perhaps cosmically so—he was also a hobby roaster.



COLIN MICHAEL SIMMONS

The pair funded Gutter Punk themselves (“Like, we built the table in my basement,” Bensays), and debuted at the Whittier Farmers Market in 2017. In their second year, they added the Finnegans Market—with whom they also collaborated on a beer called Punk Arse Porter—and Linden Hills Market to the summer rotation. On Sundays this winter, you'll find them in Northeast.

This was always the plan: start small, scale up. They run their nonprofit like a startup, lean and agile, roasting out of the Bootstrap Coffee Roasters space in St. Paul.

“Our dream is to have an actual coffee shop,” Carley says. They're looking for a building to make their operation permanent.

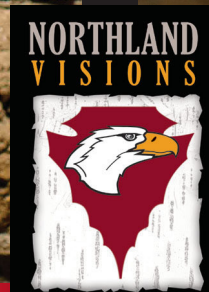
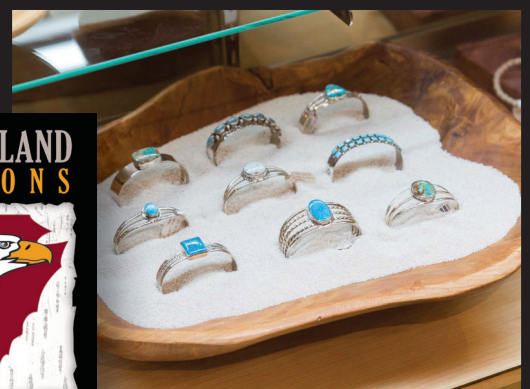
The shop will still be a place for employees to grow, where setbacks become learning opportunities, and second chances are followed by third, fourth, and fifth ones. It will give them room to provide help in non-coffee stuff, too, with an eventual nine-month program teaching professional and independent living skills.

They want to hire more kids and offer them more hours, but they're taking their time because they want this to be sustainable. In every question on scalability or market schedules, you can count on some iteration of the following in their reply:

“I'm super proud of our employees.” —EMILY CASSEL

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KYLE "GUANTE" TRAN MYHRE

The Spoken Word Sage

The title of Kyle "Guante" Tran Myhre's recent book gives you a pretty good idea of his mission statement.

A Love Song, A Death Rattle, A Battle Cry is a collection of Tran Myhre's poems, lyrics, and essays. But it also stands as a defiant clarion call for all artists, educators, and activists.

In addition to potently voicing his concerns and criticisms of modern society as a spoken word artist, musician, and author, the 36-year-old Tran Myhre is educating people, here in Minnesota as well as across the country.

"Whether I'm brought out by colleges, conferences, or community groups, the work that I do involves using spoken word as an entry point into deeper, more critical conversations about a range of social justice issues," he says.

These topics are taking on added significance with the #MeToo movement and the Trump presidency.

"The last two years have been busier for me than any other time in my life," Tran Myhre says. "Some of that work is straight-up poetry stuff, some of it is youth work, some of it is around issues of racism and white supremacy. But a lot of my bookings these days focus on masculinity. There have always been connections between stereotypical masculinity and violence—from mass shootings, to war and imperialism, to racist violence, to sexual assault. And now with Trump, any subtext that remained in that connection has become text."

Tran Myhre has worked with TruArt-Speaks founder Tish Jones to help provide guidance for young people to amplify their voices through hip-hop and spoken word.

"Tish has done so much to build that organization over the past few years into

something really special," Tran Myhre says. "It's not just, 'Let's make space for kids to recite poems.' It's something much deeper, founded in critical, hip-hop pedagogy that affirms youth as central, active shapers of this work and not just observers or beneficiaries."

But Tran Myhre stresses that funding is pivotal for any arts program to thrive. He has faith that the inner voices kids find today will lead us to a better tomorrow.

"At the end of the day, spoken word is

"There have always been connections between stereotypical masculinity and violence."

just people telling their stories, standing up for what they believe in, and authentically engaging with one another," he says.

"There aren't a lot of platforms like that, where we have space to say the thing we need to say, and time to really dig into it beyond a tweet or soundbite. I think that resonates with young people because young people are so often ignored or condescended to. It's about finding community through shared values and then cultivating the power that can come from that. It's about the relationships that are formed, and the networks that are built from those relationships. All of that stuff impacts our ability to build movements that can shift both culture and policy." —ERIK THOMPSON



COLIN MICHAEL SIMMONS


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KATIE HAUN SCHURING

The Preservationist



COLIN MICHAEL SIMMONS

Katie Haun Schuring can't hide it.

Her eyes light up, her cadence accelerates. She's talking about old Minnesota architecture—homes, towers, mills, warehouses, bridges, whatever. Her earnest, enthused passion for the physical past is obvious.

"I think it's just fascinating," the 35-year-old beams at a south Minneapolis coffee shop. "Architecture and history marry each other so well. The physical stuff you get to see tells the story. It's tangible. That's the beauty of the built environment."

Haun Schuring's story began in tiny, close-knit Forest City, Iowa. Dreams of being an architect brought her to Central College outside of Des Moines. But, while studying abroad in London, a professor steered Haun Schuring toward preservation.

"Who are the people that lived there, and what was their story? That sorta hooked me," she says. "People want to touch the past. They want to be part of it."

After earning a master's degree in historical preservation at Ball State University, Haun Schuring worked in urban planning in Olathe, Kansas, before landing a job as a historian at a Minneapolis engineering/architecture firm. Two years ago, the Minnesota Department of Transportation hired her to helm its historical bridge program. If a bridge is over 50 years old and might need rehabbing or demolition, she's all over it.

Haun Schuring is also president of Preserve Minneapolis, a nonprofit dedicated to championing historical architecture that launched in 2003. It engages the public through forums, lectures, and walking tours. There are also "Evening Exploration" events, where happy hour dovetails into tours of

spaces that are often unavailable to the public—e.g. the Pillsbury A Mill and the Grain Exchange Building's trading floor.

"It's a group of people who really value history and really value the built environment. They just get fired up about it," Haun Schuring says. "It's about educating, respecting, and celebrating our cultural history."

That includes advocacy. Preserve Minneapolis consults with the city's Heritage Preservation Commission and issues statements on hotly debated topics like the razing of Nye's Polonaise Room and the 2040 Plan, though the group doesn't exclusively rebuke developers.

"Most history can get contentious when someone wants to keep something and someone wants to tear it down. That's just the nature of it," Haun Schuring says. "You can make development and preservation work together. You just have to find common ground."

Asked about her favorite Minneapolis landmarks, Haun Schuring name-checks the usual suspects—the Foshay Tower, the Grain Exchange, the Stone Arch Bridge. She's wistful about the grand estates the city has lost to the wrecking ball, like the ones detailed in Larry Millett's essential book *Once There Were Castles*.

Mostly, though, Haun Schuring loves eyeballing Minneapolis' houses from the early 20th century. Ones like her 1912 Kingfield home.

"I love walking around the city because there are just so many cute little houses," she says. "And they're not National Register eligible. These aren't high examples of pristine buildings, but they're places people live and breathe and where you go home to. That's the heart of the city. It's being part of that living history." —JAY BOLLER

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EVVA KRAIKUL & NICOLAAS VANMEERTEN

The Game Changers

Evva Kraikul and Nicolaas VanMeerten want anyone to be able to create their own video games, regardless of their tools or resources. So they founded the nonprofit GLITCH to help people realize their dreams.

"We're both really passionate about that," says VanMeerten. "Anyone should be able to make games, no matter what background you have."

It all started eight years ago at the U of M with T-shirts they sold to raise money, which they used to buy equipment.

Four years later, the group opened up to anyone looking to learn about game making and the industry. It offered a variety of ways to make that happen, including intensive programs, online chat boards, talks and workshops with industry insiders, a multi-day convention, and open play sessions at beer halls.

In addition to these programs for developers of all skill levels, GLITCH is now producing and releasing its own games.

"We're also an independent video game label that is home to the offbeat and experimental," says Kraikul. "A big part of what we do is design and produce games that — we hope — will challenge inspire and share stories through play." They do that by investing in and offering resources to emerging game developers with radical and innovative ideas. Take Charles McGregor, a trailblazer of sorts in the Twin Cities.

"Charles is the first black game developer who has shipped, launched, and owns a video game studio or development studio here in Minnesota," says Kraikul.

He's currently working on HyperDot, a super-addictive game where players attempt to dodge objects. The gameplay is smooth and intuitive, the look striking

yet simple, and the 100-plus ways to play should make it a hit at parties. They're hoping the game will be released this year on multiple platforms.

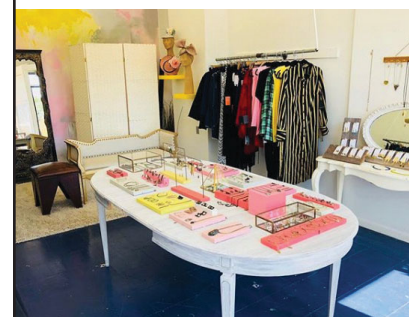
In the meantime, GLITCH will continue to support experimental play.

"We've spearheaded a lot of local initiatives because we wanted to make sure we had our own community here," says Kraikul. "We hope that this space can become a viable area for people to make and create games — and also stay here."

Kraikul believes there is something magical about games.

"Games are two-way," she explains. "You speak or have inputs in games. With music, you listen and that's it. You don't have that two-way communication. Same with film. You watch a film. It's a passive engagement. That active engagement in digital games is something that is super special." —JESSICA ARMBRUSTER

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ABDIRAHMAN MUSE

The Organizer

When Abdirahman Muse moved from Somalia to Minnesota as a 22-year-old, he took a job as a warehouse laborer. The days were long and hard, but the work was important, he says. It would vault him to a career in labor advocacy.

More than a decade later, as the executive director of Minneapolis' Awood Center for East African workers, Muse facilitated the first negotiation between Amazon and its warehouse workers at a fulfillment center in Shakopee.

The watershed moment last November gained national attention—Amazon had never before been willing to sit down with aggrieved workers—but Muse is reluctant

to take credit. The heavy lifting was done by the workers themselves, he says. "I'm humbled by their bravery. It's because of their stories that we do what we do."

Since the Amazon facility opened in 2016, employees complained of unreasonable workloads and punishing conditions. They weren't treated with respect, they said, and their religious practices weren't being accommodated. They had little to no access to promotions, and were constantly in fear of losing their jobs, as the strict "three strikes" policy meant every curveball in life—a sick relative or a broken-down car—brought them one step closer to unemployment. One woman told Muse after participating in a protest: "Even if they fire me, I want to make it better for the people after me."

Negotiations with Amazon are not over. The November meeting did not bring resolution to the problems, and they held a walk-out in December. Then many went back to work.

"That's bravery," says Muse. "To organize an action and then return to do your job. You have no idea the sacrifices they make."

Muse will continue to help them and others fight for the simple things that every worker wants: "good, safe, reliable jobs." He has the experience of winning collective bargaining rights for home care workers in 2013. Then he worked as a senior policy aide for Minneapolis Mayor Betsy Hodges. This year, he earned a fellowship with the University of Minnesota's Humphrey School of Public Affairs.

Above all, he has that memory of his time working in a warehouse when he arrived in Minnesota. He learned first-hand what it means to be an immigrant laborer in the United States.

"When you come to America, what you have in your head and the reality don't always match up," Muse says. "In a toxic climate of anti-immigrant sentiment, workers are still standing up, demanding dignity, respect, and Minnesota values."

Muse and the Awood Center return to those deeply held values of hard work and fairness again and again. "Minnesota has a long tradition of labor movements led by immigrants. Polish, Swedish, now Somali—we all have the same dreams."

—HANNAH SAYLE

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LaTrisha Vetaw is a famously optimistic North Side health nut, a champion of bikability, purveyor of yoga blitzes, and mortal enemy of menthol cigarettes.

For much of the 2000s, she talked of running for the Minneapolis Park Board, but a sarcoma in her leg demanded chemotherapy every week for seven years. Nobody wanted to pressure the lady with cancer to launch a campaign for one of the most politically fraught governing bodies in Minnesota.

Then she began to get better. Her hair grew back. People started floating her name as a natural candidate for a historically white board under siege from show-stopping protests by former park employees alleging systemic racism. Past and present commissioners pressed her to run. So she did, and won.

Vetaw is used to working on the other side of the dais. In 2017 she successfully lobbied to get tobacco banned from Minneapolis parks so kids wouldn't have to breathe second-hand smoke. It was a protracted struggle. People get really worked up over adult agency in outdoor spaces. Vetaw pushed it through anyway because her father, who chain-smoked all his life, died in his 40s with a pack of cigarettes in his pants pocket. Health disparities aren't theoretical to her.

Yet nothing really compared to the vantage of power, being on the receiving end of all the unfettered anger, founded and otherwise, that gets unleashed on public servants. Even though all the commissioners are purportedly progressive, Vetaw's freshman year was charged with specious grandstanding. Personality clashes distracted from the board's stated goal of making America's No. 1 park system equally great for everyone in Minneapolis.

"It's beyond strange and so troubling," Vetaw says. "When you just say the word 'park,' you think 'fun.' You know my whole campaign was focused on connections to youth and seniors, and all I thought in my mind was 'fun.'"

LATRISHA VETAW

The Public Servant



COLIN MICHAEL SIMMONS

Too shrewd to be tokenized and completely averse to bullshit, Vetaw focuses on separating ego from the real open-air substance of parks and rec. Like meeting parents on playgrounds if they can't spare hours on a school night to attend meetings on West River Road. Or participating in events like Powderhorn Park's art sled rally.

In 2018, she secured \$200,000 from the Walt Dziedzic Recreation Innovation Fund to get more girls and seniors out to parks, and held several listening sessions on policing after a group of Somali teenagers were handcuffed over a bogus 911 call. This year she's eyeing pesticide-free parks and incorporating some tangible

examples of culturally specific services that everyone loves to talk about.

"The things that we ran on, we have to accomplish," she says. "Sometimes people forget that it's not about you. You still represent people, and most of the time you have to go to those people."

—SUSAN DU



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KELZEE TIBBETTS & HANNAH VOLKMAN

The Food Rescuers

In the full light of a bright January day, Kelzee Tibbetts and Hannah Volkman stride out of the Seward Community Co-op with food they haven't purchased. Their recycled cardboard box brims with slightly sagging greens and gently roughed-up turnips. There are pockmarked potatoes and ruby-colored pomegranate seeds.

"I'm always amazed how much beautiful food doesn't make it off the shelf," says Volkman, "because we all go for the prettiest, shiniest apple and shy away from the tiniest bruise. All of this could have gone in the trash."

Instead, they'll transport the produce to a pantry in the nearby Pillsbury United Communities of Cedar Riverside. As founders of TC Food Justice, the two women, along with third founder Sam Friedrichsen, collect edibles that are expired or otherwise undesirable, and deliver them to hunger-fighting organizations.

Where bigger operations like Second Harvest Heartland partner with large grocery stores like Cub Foods, distributing millions of pounds of food each year, TC Food Justice fills in the gaps, visiting co-ops, farmers markets, and bakeries.

"If it's good enough to feed your mother, we take it."

They box up fruit, vegetables, and bread to deliver to neighborhood pantries and community kitchens.

"If it's good enough to feed your mother, we take it," Volkman says as she sorts through donations in the Seward co-op kitchen. Co-op employees get first dibs on expired or unattractive items, but whatever is left is ripe for the taking.

The founders met in the Masters of Public Health program at the University of Minnesota, where in 2015, they watched an episode of *Last Week Tonight with John Oliver* about food waste in the United States.

"It doesn't make sense that there's all this food waste and all this hunger in the U.S.," says Tibbetts. By 2016, they had alchemized their outrage into action, creating a nonprofit and building a network of partners and volunteers. Today, they have 58 active volunteers and conduct 15 to 20 food rescues each week, stocking larders across the Twin Cities. There are 11 "staff members," but it's still a volunteer-run organization. "Headquarters is my kitchen table," says Volkman.

TC Food Justice has grown substantially. In 2018, they rescued around 40,000 pounds of food from the landfill—more



COLIN MICHAEL SIMMONS

than the previous two years combined. This year they're on track for 50,000 pounds. Eventually, the group hopes to have consistent access to refrigerator space so they can rescue more food and store it overnight, and add meat and dairy and

other perishable products to their haul. And they'd like to purchase more bike trailers and encourage pedal-powered rescues to reduce their carbon footprint.

The impact is immediate: The food goes directly into cooked meals or home with

patients from Ramsey County Mental Health Services. It feels good, but at the same time, Volkman says, "We don't want to come across as 'savior-y.' There's food that needs to be delivered, so we deliver it." —HANNAH SAYLE



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The Booker



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Nothing sets the Minneapolis music scene abuzz like news of a new venue.

So word spread quickly after the south Minneapolis independent bookstore Moon Palace announced in 2017 that the much larger building to which it was relocating would include a 110-person-capacity performance space. By the time Nona Marie Invie took on the duties of booking the venue, she had her pick of musicians.

"People are really hungry for new spaces," she says. "They're sick of the vibe at a lot of places around town, and looking for something that makes them feel more comfortable and more welcome, without the attitude."

But rather than just booking friends and friends' friends, or hot locals who might fill a room, Invie saw it as an opportunity—and an obligation—to help create the kind of place "where people weren't just excited to play, but excited to participate in the community of artists who play there."

Invie has been a familiar face on the local scene for years, in the bands Dark Dark Dark and Anonymous Choir (both on "indefinite hiatus," she says), and with her current solo electronic project, IN/VIA.

"I'm 34. I feel like an elder in my community," she says, smiling at her slightly hyperbolic phrasing. "I've toured a lot as a musician, and I feel like I have my wits about me so that I can be responsible, and that I should take the time to invest in a space like this, and cultivate the kind of

community this space is made for."

Her booking philosophy: "I want to see a broad representation on stage over the course of the night. When I'm working with people to book the shows, the first thing we talk about is that's a priority of the space here—to have people of color, femme, queer people, bands that incorporate all different types of people. There are so many good performers out there, and we need to make an effort to include underrepresented musicians."

It's a way of doing business Invie shares with Moon Palace's owners, Angela and Jamie Schwesnedl. "People deserve a place like this where they feel that it's OK to be themselves, where they don't have to posture or be scared standing in line to go to the bathroom."

She strives for "a general positive. It can be hard to explain unless you've been to a place where there's seedy stuff happening, where you don't exactly feel safe, people's drinks are getting drugged, those sorts of elements that lead to unpleasant show experiences."

Not that bands who play Moon Palace will find themselves in some sanitized room with all the charm of a community center. The unfinished decor presents the atmosphere of a basement show, without any of the sketchy risks that come from playing and seeing music on the fringes.

"It feels kind of DIY here, even though everything is on the up and up," Invie says. "It's got fire exits and everything."

—KEITH HARRIS

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CAT POLIVODA

The Fat Liberation Activist

While it's fair to say that Cat Polivoda is part of the body-positivity movement, she prefers the title "fat activist."

"Body-positive is lovely, but I take more of a fat-liberation approach," she says. "I want to center the struggles and identity of people who are most marginalized."

Her campaign started in 2015, upon her return to Minnesota after time in Louisiana and Texas for school and work. She founded Cat's Closet, an online and pop-up shop that offered vintage, consignment, and thrifted finds for plus-size women. After a class with WomenVenture and a successful crowdfunding campaign, she was ready to open a brick-and-mortar space, CAKE Plus-Size Retail, in 2017.

"I like fashion and I care about plus-size people finding garments and having access to clothing that works for us," she says. "The shop has allowed me to do that and to have conversations around that and to be a voice for that."

Since opening, the space has hosted a variety of happenings, including lingerie pop-ups, film screenings, burlesque shows, and a benefit for the Subversive Sirens, the all-sizes LGBTQ synchronized swimming team that won hearts (and the gold) at the 2018 Gay Games.

Another way that Polivoda has found a voice for her work is through Matter of Fat, a radio show hosted by KFAI, where she and her friend Saraya Boghani chat with locals about navigating a good life with a bigger body.

"It's a body-positive podcast with Midwest sensibilities," she says. "We wanted to stay really rooted in the Midwest."

Polivoda will continue to build community with her next project, Big Bold Confidence, an online course and support group to help plus-size people get out of their comfort zones, talk about their struggles, and develop positive feelings toward their bodies. She hopes to offer the program, which started up in January, several times a year.

"Everyone struggles with feeling confident about themselves—or most people struggle in some way—and diet and weight loss culture impacts everyone. But my work is more focused on people who are fat and are experiencing things in different ways. Not just internal, but also external."

In the meantime, she continues to fight the good plus-size fight.

"For years, I have loved to use the word 'fat' and describe myself as 'fat' because I think it makes people reconsider the stereotypes and ideas they have about fat people," she says. "People will be like, 'Oh no no no! You're not fat; you're beautiful.' I can be both of those things, and I want to remind people of that in the language I use." —JESSICA ARMBRUSTER



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When Jose Luis Villaseñor founded his youth nonprofit almost 13 years ago, he kept hearing one refrain from well-meaning skeptics.

"People were like, 'You do too much, Tamales y Bicicletas,'" he recalls, a smile winking behind his wiry beard.

To be fair, they may have had a point. The grassroots organization had lofty, complex, and seemingly disparate goals: empower youth, develop healthy Latino and immigrant communities, promote sustainable transportation, increase access to healthy foods, and improve the environment.

The "how" confused people just as much as the "what" and "why." What did bikes have to do with organic produce? How did any of this have the slightest connection to immigration reform?

Villaseñor was undeterred. Growing up in Alaska, where his parents helped establish one of the first successful Mexican restaurants in the state, he heard a lot of criticism familiar to children of immigrants. Your Mexican culture isn't important. Your food is weird. Speak English.

"I thought of things that I was inspired by: camping, being out in the wilderness in Alaska, and biking," he says.

He was raised by his parents to care for and connect with the earth. "Not through any cool environmental thing, that's just what you did." He was also brought up with an awareness that personal empowerment, the natural environment, labor, food—it was all related.

Villaseñor says immigrants are overly burdened by environmental hazards. In south Minneapolis, where Tamales y Bicicletas is based, Latinos are more likely to live in areas where the lead and arsenic levels are higher, and the incomes lower. "Overburdened communities don't have the luxury to focus on one thing," he says. "We cannot sit in our silos and say, 'We only work on immigration reform.'"

So Tamales y Bicicletas addresses food insecurity, pollution, sentiment toward immigrants of color. Their community garden lets them teach urban farming and lay the groundwork for sustainable local food. It's about education as much as it is fun: Each year, kids take a trip to the Boundary Waters to canoe and sit under some stars.

In the tiny Tamales y Bicicletas bike shop at the corner of Lake Street and 15th Avenue, Villaseñor sets kids up with two-wheeled transportation. He leads group rides around the city, before returning to share a meal at the garden. He also helps them fix those bikes.

But shop hours aren't just for adjusting handlebars. At this organization, nothing serves only one purpose. Sometimes, the shop is a place for kids to get their minds off of their struggles. Villaseñor refers to

JOSE LUIS VILLASEÑOR

The Renaissance Man



COLIN MICHAEL SIMMONS

it as finding "the broken chain"—a conflict with a girlfriend, a disagreement with a parent—then asking, "What tools do we need to fix the problem?"

"Teaching a young person how to repair bikes is a way to identify a problem, and find tools to solve it," he says. "I don't know how many times I can count that

that's happened, working on a bike, or working at the garden."

There's a cultural empowerment component at Tamales y Bicicletas, too. Many of the youth who come through the program have been told they're not important.

"We tell them, 'Hey, you know what? You're part of a nation of people that

turned a weed into one of the world's most important crops,'" Villaseñor says. He gestures toward a sign bearing the Tamales y Bicicleta logo: a bicycle wrench and an ear of corn, intersecting like community-fortifying crossbones. "You're part of that history. You are important." —EMILY CASSEL

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FEB 08
CHERUB
WITH MOSIE



FEB 09
GUSTER
The Look Alive World Tour of Most of America & Parts of Southern Canada
WITH HENRY JAMISON



FEB 14
89.3 THE CURRENT PRESENTS
HEART BONES
Do the Songs of *Dirty Dancing*
WITH THE SUFFERS, GULLY BOYS



FEB 15
89.3 THE CURRENT PRESENTS
MANDOLIN ORANGE
WITH MAPACHE



FEB 16
89.3 THE CURRENT PRESENTS
SHARON VAN ETTEN
REMINDE ME TOMORROW TOUR
WITH NILÜFER YANYA



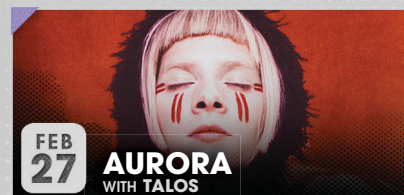
FEB 17
WATSKY
COMPLAINT TOUR
WITH GRIEVES, FEED THE BIRDS



FEB 23
GO 96.3 AND 5WAY MARKETING GROUP PRESENT
HEY MA!
A THROWBACK 2000s PARTY
FT. ADVANCE, SOPHIA ERIS



FEB 24
GO 96.3 PRESENTS
ACTION BRONSON
WHITE BRONCO TOUR
WITH ROC MARCIANO, MEYHEM LAUREN



FEB 27
AURORA
WITH TALOS



FEB 28
89.3 THE CURRENT PRESENTS
JOHN MAUS
WITH LUKDIX



MAR 01
89.3 THE CURRENT PRESENTS
I'M WITH HER
WINTER TOUR 2019
WITH MIPSO



MAR 02
MARDI GRAS IN MPLS FT. COWBOY MOUTH AND DRIVIN' N CRYIN'
WITH JACK BRASS BAND



MAR 03
GO 96.3 PRESENTS
ANDREW MCMAHON
IN THE WILDERNESS
UPSIDE DOWN FLOWERS TOUR
WITH FLOR, GRIZFOLK



MAR 08
YONDER MOUNTAIN STRING BAND AND HORSESHOES & HAND GRENADES
WITH FIRESIDE COLLECTIVE



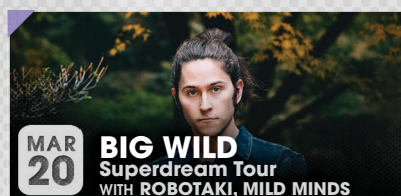
MAR 10
MIKE DOUGHTY
plays Soul Coughing's *Ruby Vroom* 25th Anniversary Tour
WITH WHEATUS
NIGHT 1 SOLD OUT!



MAR 12
JUNGLE
WITH HOUSES



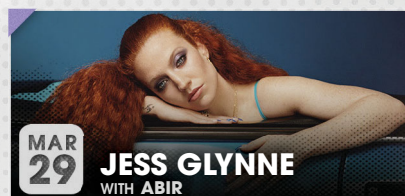
MAR 16
FLIP PHONE XXL
SPRING BREAK STARRING
FARRAH MOAN
(RuPaul's Drag Race)
WITH PHI PHI O'HARA, TYGRA, VINCENT THE DESTROYER, SUNNY KIRIYAMA



MAR 20
BIG WILD
Superdream Tour
WITH ROBOTAKI, MILD MINDS



MAR 25
UNCLE ACID & THE DEADBEATS and GRAVEYARD
Peace Across The Wasteland Tour
WITH DEMOB HAPPY



MAR 29
JESS GLYNNE
WITH ABIR



MAR 30
TREVOR HALL
The Moon Sun Tour
WITH DIRTWIRE



APR 02
89.3 THE CURRENT PRESENTS
MOTT THE HOOPLE '74



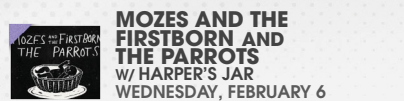
APR 11
STICK FIGURE
On the Rocks Tour
WITH THE MOVEMENT, THE ELOVATORS



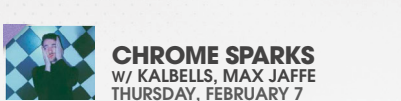
APR 12
KIND COUNTRY
Album Release

7TH ST ENTRY UP NEXT

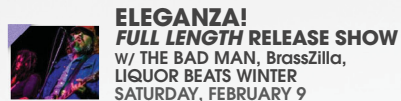
🏆 BEST CONCERT VENUE
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MOZES AND THE FIRSTBORN AND THE PARROTS
w/ HARPER'S JAR
WEDNESDAY, FEBRUARY 6



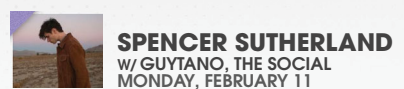
CHROME SPARKS
w/ KALBELLS, MAX JAFFE
THURSDAY, FEBRUARY 7



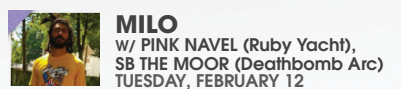
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SUNDAY, FEBRUARY 10



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w/ GUYTANO, THE SOCIAL
MONDAY, FEBRUARY 11



MILO
w/ PINK NAVEI (Ruby Yacht), SB THE MOOR (Deathbomb Arc)
TUESDAY, FEBRUARY 12



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w/ JackLNDN
WEDNESDAY, FEBRUARY 13



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w/ SEAN ANONYMOUS
THURSDAY, FEBRUARY 14

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BEIRUT
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FEB 24
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MIRROR MASTER TOUR
w/ SURE SURE



MAR 04
JAMES BLAKE



MAR 09
THE REVIVALISTS
Take Good Care Tour
w/ RAYLAND BAXTER



MAR 16
VINCE STAPLES:
SMILE, YOU'RE ON CAMERA
w/ JPEGMafia, TRILL SAMMY



MAR 19
BOB WEIR AND WOLF BROS

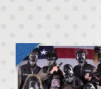
FINE LINE UP NEXT



CORY WONG
w/ EMILY C. BROWNING
SATURDAY, FEBRUARY 9



SLIPPERY PEOPLE
The Music of TALKING HEADS
w/ MAX GRAHAM & THE FAM
SATURDAY, FEBRUARY 16

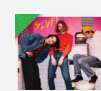


MADNESS & MAYHEM TOUR FT. MUSHROOMHEAD
w/ HELLAPOPPIN CIRCUS, SIDESHOW REVUE, VENTANA, WORLDWIDE PANIC
MONDAY, FEBRUARY 18

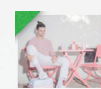
TURF CLUB UP NEXT



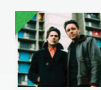
ANDREW BRODER & 37d03d
A Residency at the End of the World
w/ THE CLOAK OX, LYNN AVERY, ANGEL DAVANPORT, 26 BATSI, AND MORE
WEDNESDAY, FEBRUARY 6



NAKED GIANTS
w/ TWEN, ANNEX PANDA
THURSDAY, FEBRUARY 7

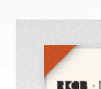


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w/ GOLDEN VESSEL
FRIDAY, FEBRUARY 8



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w/ JACK KLATT
SATURDAY, FEBRUARY 9

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BRYAN BOYCE

The Publisher



COLIN MICHAEL SIMMONS

Bryan Boyce doesn't remember a time when he wasn't around someone with a disability. His younger brother was born with one, and the countless hours the two spent together shaped his thinking about what it's like to be a little different from most people.

The way Boyce talks about the disabled now, you'd think he's saying they're the lucky, gifted ones, exceptional in more ways than one—and it's everyone else whose brain is a little boring.

Boyce is putting his money where his mouth is. The 32-year-old Waseca native runs Cow Tipping Press, a two-year-old Minneapolis publishing house that exclusively puts out books by people with disabilities.

There are challenges to overcome working with authors who may not have full use of their hands, or who have trouble making words come out the way people are used to hearing them. Boyce takes those challenges as an opportunity, and loves every moment.

The fact that someone's brain works differently than yours doesn't make them weird or embarrassing. It makes them creative. Some people "spend tens of thousands of dollars" to learn how to think differently than others. Some are born that way.

"It was always kind of fun learning what [my brother] could come up with, because it was different than anything you were

hearing or reading," says the former high school English teacher.

Growing up, Boyce knew he wanted to work with people like that. It might've meant being a special education teacher, or a personal care attendant, maybe a researcher. Instead, Boyce invented a niche industry. As far as he knows, Tipping Cow Press is the only publishing house of its kind in the country.

People with disabilities make up 1 to 2 percent of the United States population, roughly the same number as Native Americans or transgender people. Both those communities, small as they are, have earned a minor presence in media and publishing these days. Why shouldn't people with disabilities?

The fiction, essays, and poetry aren't all woe-is-me. The material is about their lives, which are bigger and richer than those unfamiliar with disability could probably imagine.

"I'd estimate 80 percent of their writing isn't about having a disability," Boyce says. "It's not like you sit around all day thinking, 'Oh, I have a disability.' No, they have dreams, and aspirations, and experiences."

He's also using former students—writers with disabilities themselves—as co-teachers in classes that will produce a new crop of writers.

"Now it's about who's doing the serving, and who's being served," Boyce says. "It's really fun and cool. And important."

—MIKE MULLEN

Andrew Broder is good at bringing people together. Over the past three years, Broder, known for his work in Fog and the Cloak Ox, has organized one of the most compelling and charitable music residencies in the Twin Cities.

This year's event was dubbed "Andrew Broder & People: A Residency at the End of the World." The weekly series of Wednesday night shows at the Turf Club brought together an array of musicians from the Twin Cities and beyond. They included Big Red Machine, featuring Bon Iver's Justin Vernon, and the National's Aaron Dessner, with proceeds benefiting four different charities selected for each show.

The final show was delayed because of subzero weather and will now take place on Wednesday, February 6. The stacked lineup includes the Cloak Ox, Lynn Avery, Angel Davanport, Naeem, 26 Bats!, and more, with proceeds going to RAICES.

The first residency was born out of a combination of fear and the desire to do something after the 2016 presidential election.

"I balked at first," Broder says of the Turf Club's offer to start a weekly series. "But this was right after Trump won, and everyone was scared shitless and in shock. I had the thought that we should do benefit shows, just as a way to kind of stay positive somehow, in the face of that. It went really well, the response was super gracious, and everyone who played and attended just kind of needed something like this to feel some solidarity with their friends, even in worrying times."

The residency also has tangible benefits that extend beyond music. This year's series rose money for the American Indian Women's Resource Center, 350.org, and One Tree Planted. Broder determined the issues and set out to contribute what he could to advance their causes.

"We all read 100 things a day that are fucked up and unjust happening all around us. And like everyone else, I am bewildered, feeling helpless as to where to start, or if I can ever be a part of something useful," he says.

"So you just pick stuff. You just start. I care about climate change—it keeps me up at night. So... find what looks to be the most productive organization working toward a solution, and give them some money. It beats doing nothing. It feels better than just being scared, or in denial.

"I'm not naive to think that this is world-changing money we are raising. But planting the seed of awareness, talking to people, saying what you are afraid of and angry about in public, out loud—these are really valuable things."

This experience has helped Broder

ANDREW BRODER

The Musician



COLIN MICHAEL SIMMONS

"get to know my city better, humans better, myself better," while also providing unifying nights filled with great music.

"I think it's important to step outside of

yourself, and what you expect of yourself," Broder says. "I never thought I would be doing something like this, but here I am doing it, and to whatever degree

it succeeds or fails, I am happy to have taken it on. It ain't all doom and gloom. It's a party and a hang. We need that, too." —ERIK THOMPSON



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BY JERARD FAGERBERG

The bang-to-buck ratio is a simple calculation.

First, you take the serving size of your beer. Then, you multiply by the ABV. Divide by the price, and there you have it: the absolute value of the buzz in your bottle.

The math works out instinctively. A 30-pack of 5% Budweiser for \$20? That's about what you'd expect. A single 22 oz. bomber for the same price? Well, it better be at least 12% alcohol, or it'll stay on that shelf until it fossilizes.

Both big and local brewers are victim to this lizard-brain value assessment. It's not just Surly Darkness anymore—craft IPAs and stouts routinely clock in at wine-like double-digit alcohol-by-volume levels. From 2014 to '15, the number of 6.5%-plus ABV craft beers increased by 319%. Beer Advocate's 10 highest-rated beers average 9.8% ABV, with the top entry sitting at 12%.

That booziness can be stifling. But everything in brewing is elastic, and local brewers have begun testing their answer to the high-gravity gut-wreckers crowding the release market: the ultra-low, sub-5% craft beer.

If you ask Fair State Brewing Cooperative brewer Niko Tonks what's in his beer fridge, you're not gonna get a sexy answer. He's been a proponent of the sessionable craze since before it had good branding, and he predominantly drinks light, volume-ready lagers. He's tried to translate this into Fair State's menu.

"We put low-ABV stuff on because we want to have it," Tonks says. "If you

CHEERS TO LIGHTWEIGHTS

Brewers are ready for the low-ABV revolution.
Are beer drinkers?



Fair State brewer Niko Tonks: "We put low-ABV stuff on because we want to have it."

JERARD FAGERBERG

ever see a beer roll outta here with a low ABV, you can be assured that beer was closer to my heart than the other ones."

Tonks' Central Avenue shop has rotated in a slew of ultra-low-ABV options, including a smoke beer (Grodziskie, 3.8%), a Berliner weisse (Funkelweizen, 3.6%), and a wild ale (Chateau Estate Reserve 2018, 2.9%) to contrast their weighty imperial stout line. They've also bottled a 3.8% Kvass-style ale made with pretzels, an emblem of their commitment to brewing small beers with unmitigated creativity.

But they've yet to see this creativity translate into sales, which means these beers tend to be the exception and not the rule.

"As a brewer, I'm not here to be prescriptive. I'm not here to tell people what to do," Tonks says. "We're beholden to the market to do things that people want. We agree with some of them, but we don't agree with all of them."

South Minneapolis' Wild Mind Artisan Ales is also prone to low-weight beers. They have their own kvass (2.6%) and a table beer (2.8%), both favorites among the brewers. But brewer Ryan Placzek has been left feeling hamstrung by the success of higher-ABV beers. Their most sought-after offering is still the 11.5% Atomic 26.

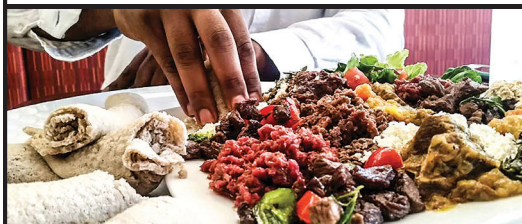
"Some people just don't understand it," he says. "They see 2.6%, and they say, 'Why would I ever get that?'"

Both Fair State and Wild Mind have made strikes against the high-gravity beers that have become the norm, but only Bauhaus Brew Labs has dared to go so low as 0.5%. The Northeast brewery just released its nonalcoholic variant of

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DRINK

Homeguys Helles Lager, making it the first Minnesota brewery in almost 100 years to offer patrons buzz-free beer if they so choose.

"It's inclusivity. We want everyone who walks into our taproom to feel welcome," says Matt Schwandt, Bauhaus COO and head brewer. "The beers that we offer are ones that you want to have several of, inside or outside the taproom. As far as the greater industry, I think there is gonna be a natural trend towards lower-ABV options."

So far, the response to NA Homeguys has been positive, Schwandt says, and retailers are clamoring to get it on their shelves. He worries about the price point being potentially too high to compete with macro lagers, but his version of O'Douls has layers more flavor. It's biscuity and finishes with a bright dose of floral hops.

If there's hope for beer with absolutely no alcoholic effect, can low-ABV craft beer flourish as well? The prospects are mostly untested, but drinkers like Minneapolis' Charles Harris are ready to branch out from the punch-packing tallboys that first made him fall in love with craft beer.

Harris says that, for him, selecting a beer "comes down to taste." He, like a lot of other consumers, can be a seasonal drinker, and subzero temps drive him toward boozier varieties. But he prizes breweries like Barrel Theory for how they're able complement richer stouts with sours that knock back effortlessly.

Still, he admits he isn't immune to the instinctive appeal of the bang-to-buck ratio.

"When consumers sit down, they're looking at the whole package," says Chatterbox Pub co-founder Steven Miller. "Think about buying a flat-screen TV. You're looking for the best value, the best picture, the best features, and the best price point."

With 34 beers on tap, Chatterbox is uniquely positioned to provide drinkers with the opportunity to convert to lighter weight beers on that second pour. Miller believes drinkers might not opt for a 3.7% Able BLK WLF on their first go, but they're far more willing to pivot after they've satisfied their inner bargain-hunter. He prizes tasty low-ABV beers like Bad Weather's Scottish Mist (3.5%), and if more beers of its caliber hit the market, he's convinced it could change the drinker's calculus.

"It's crazy how often trends manifest themselves in the beer world," he says. "There really aren't many [low-ABV beers] that are out there competing with the big beers. If people could get a really good double-dry-hopped IPA that was 3%, I think they'd find a market for it." ☞

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THE NEW YORK TIMES HAS CALLED RAUL MIDÓN “a one-man band who turns a guitar into an orchestra and his voice into a chorus.” Midón brings his amazing vocals and instrumentation to the Paradise Center for the Arts on Monday, February 18. Midón is also leading music workshops for local students at the Paradise on Monday afternoon and at the MN Academy for the Blind on Tuesday.

Along with releasing 10 studio albums as a solo artist, Midón has collaborated with Herbie Hancock, Stevie Wonder and Bill Withers, along with contributing to recordings by Queen Latifah, Snoop Dogg and the soundtrack to Spike Lee’s *She Hate Me*.

He is nominated for a 2019 Grammy for his album “If You Really Want.” This fabulous collection of original music was arranged and conducted by Vince Mendoza for the Metropole Orkest. This is Midón’s second Grammy nomination. He was

also nominated in 2018 for “Bad Ass and Blind.” As a child, he was told be some that his blindness meant “you can’t do this, you can’t do that.” Ever since, Midón has lived a life devoted to beating the odds and shattering stereotypes, learning his own lessons along the way.

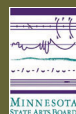
“As someone who has never seen, I’ve always felt at a disadvantage in that lyric writing is usually very visual,” he says. “People really relate to images, and I’ve never seen images. But what I realized early on is that you have to write from what you know, and I hear, touch and feel intensely – and those are sensations and experiences that everyone can relate to.”

The Paradise Center for the Arts is an easy 50 minute drive south of the Twin Cities in the historic downtown district of Faribault, Minnesota.

FOR MORE INFORMATION & TICKETS

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These activities are made possible in part by a grant provided by the Minnesota State Arts Board through appropriation by the Minnesota State Legislature from the State’s general fund and its arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008.

A LIST

FRIDAY *The Princess Bride*, interactively p. 38

SATURDAY Sexism in the airline industry p. 38

MONDAY Girl Scout cookies and beer p. 41

Den-Zell Gilliard
snaps shots of life in
south Minneapolis.



DEN-ZELL GILLIARD, *ODDESSY*

WEDNESDAY 2.6

COMEDY

ADAM NEWMAN

ACME COMEDY CO.

At 36, Adam Newman is concerned about his lack of chest hair. “I thought I’d have something by now,” he tells an audience. “My little brother started getting it at like 14, my dad has it, my mom has tons of it. You know what I do have? Nipples that look like daddy long-legs. Two little pink dots with eight long hairs around each one, and that’s not a very good look. I’d shave them, but I know they’re going to come back as tarantulas.” Newman first gained national exposure as a feature for fellow comic Bo Burnham. He has also dabbled in acting, but has found the auditioning process challenging. “I’m a wiry type in my 30s, but I’m not mature enough to play a young dad, and I’m too old to play college kid or hipster.”

That may not be an issue, as last year he released a comedy special, *Fuzzies*, to critical acclaim, which should raise his profile even further as a headliner. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 2.7

DANCE

ATE9

NORTHROP

Wilco percussionist Glenn Kotche performs in this collaboration with choreographer Danielle Agami and her Los Angeles-based company. Ate9 was founded in the physically virtuosic, emotionally liberating movement methodology known as Gaga, which Agami learned as a member of Israel’s Batsheva Dance Company. For this project, she

brought together nine dancers to inhabit Kotche’s driving rhythms and aurally inventive score. Percussive and articulate, with a sassy and sensual sensibility, the work is a perfect dovetailing of movement and music, demonstrating that Israel remains a hothouse for the flowering of bold, contemporary dance. 7:30 p.m. \$22-\$47. 84 Church St. SE, Minneapolis; 612-624-2345. **—CAMILLE LEFEVRE**

ART/GALLERY

IN THE COMPANY OF OTHERS

GORDON PARKS GALLERY

Photographer Den-Zell Gilliard is a part of the Minneapolis communities he works in. Mentored by local photographers Wing Young Huie and Inna Valin, and inspired by iconic documentary photographer Gordon Parks, Gilliard captures his subjects in their most quiet, active, or rapturous moments: in prayer, in

a raucous tumble on the basketball court, in the middle of an infectious laugh. In essence, Gilliard captures life as it’s lived. John Schuerman, whose empathy, compassion, and artistry are boundless, has curated this solo exhibition. “Gilliard is a young street photographer and lifelong resident of south Minneapolis,” he says. “He never stages his shots, but shoots from life as it happens in the communities he inhabits.” There will be a public reception and gallery talk from 6 to 8 p.m. Thursday, February 7. Free. 645 E. Seventh St., (Library and Learning Center, Metro State University), St. Paul; 651-793-1631. **Through February 21 —CAMILLE LEFEVRE**

COMEDY

TRIXX

RICK BRONSON’S HOUSE OF COMEDY

TRIXX (real name: Frankie Agyemang) is a standup comedian from the Toronto suburb of Mississauga. His nickname befell him at a young age, as he was a noted prankster. A former radio and club DJ, he turned to standup to better control his own destiny. His set is a mix of observational jokes, social commentary, and stories. An example of the latter is a tale about why he’s banned from Canada’s Wonderland amusement park in his hometown. It all started after he won his former girlfriend a giant Bart Simpson plushie. They decided to ride a roller coaster afterward. “There is a shelf where you can put your keys but no shelf that holds a Bart Simpson plushie of that size,” he tells an audience. The ride operator suggested he just strap the Bart doll in with him on the coaster. “On the first turn this thing goes flying out, and people are screaming, ‘Oh, my God! A child flew out of the roller coaster!’ And people are looking at me like I’m O.J. Simpson, and I chuckled some kid off a roller coaster.” 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 9:30 p.m. Saturday; 7 p.m. Saturday and Sunday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

CONTINUED ON PAGE 38 ►

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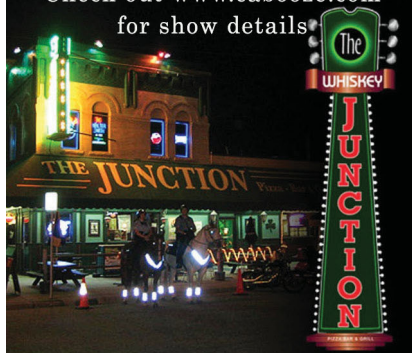
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A-LIST



Allison Schulnik
and other artists
take clay to a
"Strange Place."

IMAGE COURTESY ZIEHER SMITH

CONTINUED FROM THURSDAY ►

FOOD

TASTE THE WASTE

RED STAG SUPPER CLUB

Ironically, food disparity and food waste are two things that go hand in hand in the United States. While 40 million Americans struggle to find access to and/or funds for food, up to 40 percent of the food in our country goes uneaten. Local chefs want to fight these two things with an evening of good eats. At Taste the Waste, diners will be able to order a variety of delicious small plates, all created using recovered food from Twin Cities Co-op Partners, the Wedge, and Linden Hills Co-op. The chef lineup includes dish masters from Tiny Diner, the Bird Rocks, and Chelles' Kitchen, plus culinary students from St. Paul College. A portion of the proceeds will benefit MN350: Building a Climate Movement in Minnesota. Admission includes dinner, a beer from Finnegans, tax, and gratuity. Find tickets and more info at www.eventbrite.com. 5:30 to 7:30 p.m. \$35; \$60 for two tickets; \$100 for four. 509 First Ave. NE, Minneapolis; 612-767-7766. —JESSICA ARMBRUSTER

FRIDAY 2.8

ART/GALLERY

STRANGE PLACE

LAW WARSCHAW GALLERY

Clay, traditionally the potter's medium, is radically reimagined in this exhibition. Five artists from around the globe transform the substance into so much more than a static (if engaging) object. Video, performance, sculpture, photography, and other media—with clay and ceramics at the center—redefine how one thinks of place, body, and experience in some far-out conceptual ways. In doing so, the practice of ceramics gets a formidable shot in the arm. There will be an

opening reception on Friday, February 8, from 6 to 9 p.m., and a closing reception on Friday, March 29, from 7 to 9 p.m. Free. Janet Wallace Fine Arts Center, 130 Macalester St., Macalester College, St. Paul; 651-696-6416.

Through March 31 —CAMILLE LEFEVRE

FILM/PERFORMANCE

MINNSKY PLAYERS SHADOWCAST: THE PRINCESS BRIDE

MINNSKY THEATRE

Interactive film screenings aren't just for *The Rocky Horror Picture Show*; these days Minnsky Players have been giving the same treatment to classic, family-friendly favorites from the '80s. This weekend is all about *The Princess Bride*, a star-studded fantasy flick that is part comedy, part romance, and part (gentle) action. When a little boy stays home sick from school, his grandfather reads a story to him about Westley, a bold man who must free his true love, Princess Buttercup, from marriage to the evil Prince Humperdinck. The cast includes Andre the Giant, Robin Wright, Cary Elwes, Wallace Shawn, and many others. As the film screens, actors onstage will get everyone involved with callbacks, props, and more. 7 p.m. Thursday through Saturday; 1:30 p.m. Saturday. \$10-\$22. 1517 Central Ave. NE, Minneapolis; 612-930-1517. Through Saturday —JESSICA ARMBRUSTER

SATURDAY 2.9

PARTY

OPERA GOSPEL: A FUSION EVENT

WEISMAN ART MUSEUM

Legendary Twin Cities composer and musician J.D. Steele is part of the family gospel group the Steeles, has performed on Broadway in *The Gospel of Colonus*,

CONTINUED ON PAGE 41 ►

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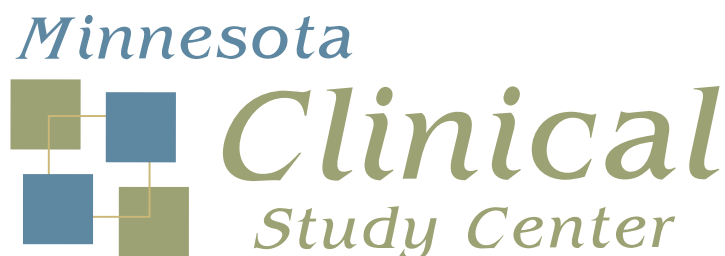
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SATURDAY

ART/GALLERY

ONE OF MANY
AWKWARD FEELINGS

ROSALUX GALLERY

With their striking images and pastel palettes, the large-scale works of Terrence Payne will draw you in. Then, with a simple phrase (“Praise Jeebus,” “If only”) or slang term (“jelly”), they get straight to the point, calling attention to things we casually say without much thought. Meanwhile, Ute Bertog’s latest works go abstract in a series of colorful paintings. The opening reception is on Saturday, February 9, from 7 to 10 p.m. 1400 Van Buren St. NE, Minneapolis. **Through February 24 —Jessica Armbruster**



TERRENCE PAYNE, IF ONLY

CONTINUED FROM SATURDAY ►

has worked with people like Prince and George Clinton, and has directed musical ensembles from the Twin Cities to Nairobi. Here he teams up with Out of the Box Opera’s artistic director David Lefkovich for a mashup: a little Verdi and Puccini here, a bit of Edwin Hawkins there, and a dash of Quincy Jones and Curtis Mayfield. The idea is to shift traditional notions of what opera is supposed to be and where it’s supposed to take place. At the Weisman, Steele will present an original piece he composed. His brother Fred Steele will provide accompaniment, and there will be performances by the Mill City Singers and MacPhail Community Youth Choir, two groups that J.D. Steele directs. Find tickets and more info at www.outoftheboxopera.com. 7 p.m. \$40; \$55 reserved seating. 333 E. River Rd., Minneapolis; 612-625-9494. —SHEILA REGAN

THEATER

STEWARDESS!

HISTORY THEATRE

Stowed away like excess baggage, sexism was once an implicit part of commercial aviation. Acclaimed local playwright Kira Obolensky recounts the arduous battle to eliminate industry-wide gender discrimination and obtain equitable working conditions in *Stewardess!* The world-premiere piece follows Mary Pat Laffey, a real-life stewardess who secured a position with Northwest Orient Airlines in 1958. Over 20 years, Laffey fought to abolish the blatant chauvinism long endured by women in her field, including company-enforced rules governing appearance (designed to fit a specific standard of physical beauty), age (32 years old

meant mandatory retirement), and personal life (marriage was prohibited). As written by Obolensky, a Mellon Foundation Playwright in residence at Ten Thousand Things Theatre, the story of Laffey and her tireless efforts to unionize should make for a riveting experience. *Stewardess!* reflects on how far society has come—as well as how far we have yet to go—to reach that destination. The show is in previews February 7-8. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays. \$20-\$42; \$15 students. 30 E. 10th St., St. Paul; 651-292-4323. **Through March 3 —BRAD RICHASON**

ART/GALLERY

ACCUMULATION

CATHERINE G. MURPHY GALLERY

Mentor and sculptor Judy Onofrio, and her mentee, ceramicist Monica Rudquist, demonstrate their shared interests in scale (large), color palette (monochromatic), production (installation), and form (vessels) in this joint exhibition. Where Onofrio assembles structures made from real and cast bones, Rudquist deconstructs her wheel-thrown pieces to create dynamic, broken shapes that gain impact from her penchant for repetition. There will be an opening reception from 6 to 8 p.m. Saturday, February 9. Free. 2004 Randolph Ave., St. Paul; 651-690-6644. **Through March 30 —CAMILLE LEFEVRE**

THEATER

THE SKIN OF OUR TEETH

PARK SQUARE THEATER

Every show by Girl Friday Productions arrives amid high anticipation. Artistic director Kirby Bennett stages only one play every two years, and she always makes it a big one. The company just

produced Thornton Wilder’s *The Skin of Our Teeth* in 2009, but Bennett thinks the time is already ripe to revisit the Pulitzer-winning 1942 masterpiece. “*The Skin of Our Teeth* explores the nature of human resilience in ways that are unexpected, hilarious, and profoundly moving,” she notes in a statement. “And we think the time is right to shine a little light on hope!” Joel Sass will direct Girl Friday’s new *Skin* on Park Square’s Proscenium Stage—a step up from the company’s gorgeous *Idiot’s Delight* (2017) on the underground Andy Boss Thrust Stage. They’ll need plenty of room to roam in Wilder’s sprawling, genre-busting allegory that invokes a wide range of historical allusions including an ice age, Moses, and the most ambitious fraternal order in the history of the American stage. At stake is nothing less than the future of the entire human race. No wonder the company took two years to work up to this. The show is in previews February 7-8. 7:30 p.m. Thursdays through Saturdays, plus Monday, February 25; 2 p.m. Sundays. \$16-\$60; pay-as-able Monday. 20 W. Seventh Place, St. Paul; 651-291-7005. **Through March 3 —JAY GABLER**

SUNDAY 2.10

FILM

VALLEY GIRLS

TRYLON CINEMA

Valley girls first emerged from the affluent neighborhoods of Los Angeles’ San Fernando Valley in the early 1980s. Known for their, like, totally unfazed slang and casually detached attitude, they were an easy target for condescending commentaries on youth culture as materialistic, vapid, and shamelessly self-obsessed. Not only were such withering dismissals unfair, they also overlooked the youthful vibrancy of the valley girl outlook. Trylon Cinema’s series begins with *Valley Girl* (1983), the film most responsible for defining the lifestyle and persona. It’s a classic tale of a girl from the valley who falls for a punk (a young Nicolas Cage) from the wrong side of town. Approaching teenage angst from a more grounded perspective, *Foxes* (1980) revolves around a group of friends (led by Jodie Foster) whose irreverent posturing is a cover for lives marred by broken homes, crippling insecurities, and widespread drug abuse. On a much lighter note, *Clueless* (1995) demonstrated that the valley girl was alive and well over a decade later with the story of an enormously popular teen (Alicia Silverstone) who

finds a charitable cause in rehabilitating the tragically unfashionable new girl at school. Screenings are Sundays through Tuesdays; check www.trylon.org for showtimes. \$8. 2820 E. 33rd St., Minneapolis; 612-424-5468. **Through February 26 —BRAD RICHASON**

MONDAY 2.11

DANCE/TALK

ASHWINI RAMASWAMY:
LET THE CROWS COME

PARKWAY THEATER

It was only a matter of time before Minneapolis-based Bharatanatyam dancer and choreographer Ashwini Ramaswamy, one-third of the innovative Ramaswamys behind Ragamala Dance, stepped out on her own. The bright star in the midst of sister Aparna’s commanding sensuality and mother Ranees’ gorgeous gravitas, Ashwini has been lauded by none other than the New York Times for performances that combine “the human and the divine.” For this work-in-progress, an SPCO Liquid Music Series commission, she teams up with composer/DJ/author Jace Clayton and fiercely poetic dancer Alanna Morris-Van Tassel to explore ancestry, ritual, and tradition. See video of Ramaswamy’s Space Residency at the Baryshnikov Arts Center this Monday at Parkway. TU Dance co-founder Toni Pierce-Sands facilitates a post-screening conversation. Find tickets and more info at www.liquidmusic.org. 7:30 p.m. Pay-as-able. 4814 Chicago Ave. S., Minneapolis; 612-822-8080. —CAMILLE LEFEVRE

BARHOPPING

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COOKIE FLIGHTS

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Girl Scout cookies are sold but once a year, making them a special treat. To celebrate, Sisyphus is inviting you to wash these sweets down not with milk, but with beer. Their popular Girl Scout Cookie Flights series is now in its fourth year, proving that regardless of whether you’re drinking a chocolate stout or a bitter IPA, everything goes better with a cookie. Starting Monday, the brewery has four curated pairings available for customers to try. They’re keeping mum about the exact matchups, but we already know that the combo of good beer, good cookies, and a good cause is hard to beat. 3 p.m. to midnight. Free. 712 Ontario Ave. W., Minneapolis; 612-321-8324. **Through Friday —LOREN GREEN**



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FILM

BLOCKHEADS

Our tiny toy friends return in *The Lego Movie 2: The Second Part*



COURTESY OF WARNER BROS. PICTURES

BY TONY LIBERA

The first *Lego Movie* was, in many ways, a surprise success. That's not to say anybody expected a failure. Rather, few people could have anticipated just how good the tiny-toy tale would be. It was so good, in fact, that expectations for its sequel are perhaps unrealistically high. Everything is not as awesome this time around, but there are enough laughs and there's more than enough heart to make *The Lego Movie 2: The Second Part* worth seeing.

This movie opens at the original's cliffhanger: Having swayed his father (Will Ferrell) back to the light, Lego lover Finn (Jadon Sand) now faces a new challenge... his baby sister (Brooklyn Prince) and her Duplo hoard. Down in the Lego world, our humble hero Emmet (Chris Pratt) tries to reason with the Duplos; however, things quickly escalate into all-out war.

We flash forward to five years later. The city of Bricksburg has devolved into a *Mad Max*-esque dystopia called Apocalypseburg, and its once joyful inhabitants now brood around town in between outsider attacks. When a mysterious invader kid-

naps Emmet's pals, the perpetual optimist ventures off into the unknown: upstairs.

The Lego Movie 2 trades on a lot of the qualities that made its forerunner so successful: meta jokes, pop culture references, celebrity voice cameos, and sight gags. So why does it fall short of the first movie?

Let me reiterate how high the bar was set before stating that the sequel isn't as funny. It's not without its laugh-out-loud moments, but a lot of the jokes are rehashes or lack the same punch. Like the narcissistic Batman shtick, what was completely unexpected and original in the 2014 movie has become old hat. This goes for the caped crusader (Will Arnett), who's on his third *Lego* outing, but also applies to side characters like Princess Unikitty (Alison Brie), who is now almost always in angry mode, and the astronaut Benny (Charlie Day), whose arc ran its course the moment he finally got to build a spaceship.

Unlike the first movie, the human dynamic shifts entirely to the children here, making it less relatable for grownup moviegoers. *The Lego Movie*'s central conflict was Finn's dad being an anal-retentive jerk, so it served as both a call for kids to

**THE LEGO MOVIE 2:
THE SECOND PART**

directed by Mike Mitchell
area theaters, now playing

be inventive and as a reminder for adults to have a little childish fun now and again. But *The Lego Movie 2* focuses entirely on Finn and Bianca's inability to get along (the dad doesn't actually appear in any new scenes), which is reflected in the *Lego*-verse. So where the first picture was able to expound on the tedium of adulthood and the workweek's destructive toll on father-son relationships, the second movie presents an overarching moral that's geared pretty much exclusively to kids: play together.

That's not a bad thing. This is after all a "kids' movie." It's just a bummer that *The Lego Movie 2* doesn't resonate as strongly with us old folks as its predecessor did. Still, it's a cute movie, one that will undoubtedly hit home with its younger demo. The blueprint for a shared play experience is sure to inspire the siblings in attendance to reach out a friendly hand when they get home from the movies—and if that's not a mark of success, what is? **LE**

THE DEVOUT

Women warriors learn to fight for each other



DAN NORMAN

BY JAY GABLER

The *Devout*, a new show from Transatlantic Love Affair, centers on a community of warriors who challenge but support one another, subsuming ego to the success of the group. It's an apt metaphor for the theater company itself, which draws its uniquely enthralling power from a deeply collaborative ethos.

Director Isabel Nelson was inspired by the myth of Medusa—not the part we all know, where the snake-haired Gorgon is slain by Perseus, but her origin story. As Ovid tells it, Poseidon raped the once-beautiful Medusa in a temple, and Athena took her anger out on the victim by turning Medusa into a monster.

Medusa and Poseidon don't have roles in *The Devout*, but the tale does center on a group of warrior priestesses (yes, *Xena* fans, this is the play for you) who live together in Athena's temple. While the goddess remains elusive, her acolytes' tasks are very concrete.

In the company's usual style, *The Devout* is told using only actors on a bare stage, with no set but their own bodies and no sound but their own voices with the live accompaniment of multi-instrumentalist Walken Schweigert, who's crafted an otherworldly, often unsettling score that helps transport us to ancient times.

Transatlantic Love Affair has honed this physical theater technique to a fine art. The performers direct your attention so confidently, and in the context of such strongly imagined stories, that you might

THE DEVOUT

Illusion Theater
528 Hennepin Ave., Minneapolis
Through February 17; 612-339-4944

find yourself forgetting there's no set there. You can see that precarious bridge to the temple, and you recoil from the snakes whose fangs the warriors have to "milk" to poison their arrows.

Once the setting is established, the plot turns on the conflict between a confident newcomer (Siddeeqah Shabazz) and the High Priestess (Adelin Phelps), who feels threatened by the younger woman's popularity and power. The warriors are powerful, but they still face external threats from men who prowl just beyond the temple grounds. The High Priestess wants to protect her community... but she also wants to protect her own power.

The compact cast of six women work a marvel, portraying a bustling community in an epic mountain setting using only their own bodies. Actors including Cristina Florencia Castro and Allison Witham create refreshing moments of character comedy as they welcome Shabazz to the temple, though the switch in tone from high fantasy to chatty cafeteria can be a little jarring.

Shabazz is resolute but warm, while Phelps is deliciously icy as a leader who projects strength to hide her insecurities. There's a lot of discussion regarding who can hear the voice of Athena—when really, the women ultimately realize, they just need to listen to each other. **C**

MARA DUVRA
TO BE SEEN /
TO BE MANIFOLD

ON VIEW AT
JUXTAPOSITION ARTS:
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SAT, MAR 2



**LED
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THE LIVE EXPERIENCE**

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UPCOMING IN 2019:

MARCH 8ROCKIN' HOLLYWOODS
MARCH 9 WINGER and LITA FORD
MARCH 16 QUEENSRÛCHE
with guest FATES WARNING
MARCH 23 .. BLACKBERRY SMOKE Break it
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MARCH 30 TOMMY CASTRO
AND THE PAINKILLERS
with guest COREY STEVENS
APRIL 5 BLUE OYSTER CULT
with guest THE TUBES feat. FEE WAYBILL
APRIL 13 TRILOGY: Tribute To
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APRIL 27 DELBERT MCCLINTON
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Minnesota



Division of Associated Skin Care Specialists

Steve Kempers, M.D.

Minnesota Clinical Study Center
7205 University Avenue NE
Fridley, MN 55432

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STREET *Style*

HOUSE OF DIVINE INAUGURAL BALL At Muddy Waters on Jan. 31 **BY AMY GEE**



GINA WATKINS

29, HAIRSTYLIST

What are you wearing?

I borrowed everything from my friends and it's thrifted. Sharing is caring.

Describe your style:

Urban chic.

Where do you get style inspiration?

Early '90s. The bigger the hoop, the better.

Favorite style icons:

A mix of Julia Roberts in *Pretty Woman* and TLC.

Style advice for 2019:

Just step outside your comfort zone. Drop the fear.



SHAWN SEYMOUR

27, PERSONAL SHOPPER AT NORDSTROM

What are you wearing?

Denim jacket from a vintage boutique, silver heels from ASOS, H&M turtleneck, Forever 21 pants, bag was a gift, Aldo jewelry, Charlotte Russe hat.

Describe your style:

Anything with vintage denim.

Favorite style icon:

Tracee Ellis Ross.

Style advice for 2019:

Whatever you feel, do it. Fashion is unisex if you don't care.



ERIC PEGUÉS

29, EDUCATOR

What are you wearing?

Jeffrey Campbell boots, Armani Exchange pants, ASOS shirt, thrifted fur, Balmain hat.

Describe your style:

Afro-hipster realness.

Where do you get style inspiration?

Music, mood, and energy.

Favorite style icon:

Solange.

Style advice for 2019:

Be yourself and let the world catch up to you.



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LINDI ORTEGA

Saturday, February 16

Social Hour 7pm
Concert 8pm

LOS LONELY BOYS

Saturday, March 9

Social Hour 7pm
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FEB 14

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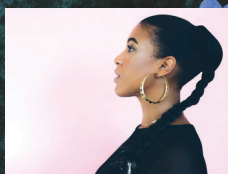


VALENTINE'S DAY DINNER

6PM

A Tribute to Johnny Mathis

feat. Kevin Kirkendahl w/special guest Debbie Duncan
4-course dinner + music



VALENTINE'S DAY LATE SHOW

10PM

Mina Moore Sings Songs for Lovers

music only



at VIEUX CARRÉ

VALENTINE'S DAY DINNER w/Belle Amour

7PM

3-course dinner + music



A TRIBUTE TO NANCY WILSON

with Ginger Commodore

FEB 19 • 7PM

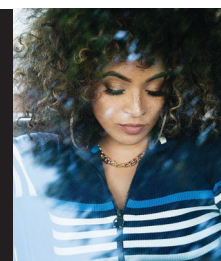
The Etta
James
Experience

FEB 15
7 & 9:30PM



Kandace
Springs

FEB 16
7 & 9PM



Roberta
Gambarini

FEB 17
7PM



Bruce Henry:
A Celebration
of Black
History Month

FEB 18
7PM



Regina
Carter
Quartet

FEB 20
7 & 9PM



Johnnie
Brown &
The Sound of
Philadelphia

FEB 22
7PM



Nachito
Herrera

FEB 23
7PM



Mick Sterling
Presents: A
Night of Ray
Charles

FEB 25
7PM



Corky Siegel
& Howard
Levy

FEB 26
7PM



Joyann
Parker
Sings Patsy
Cline

FEB 28
7PM



Atlanta
Rhythm
Section

MAR 1
7 & 9PM



Patty Peterson
Presents: Jazz
Women All-
Stars

MAR 2
7 & 9:30PM



Melissa
Manchester

MAR 3
6 & 8PM

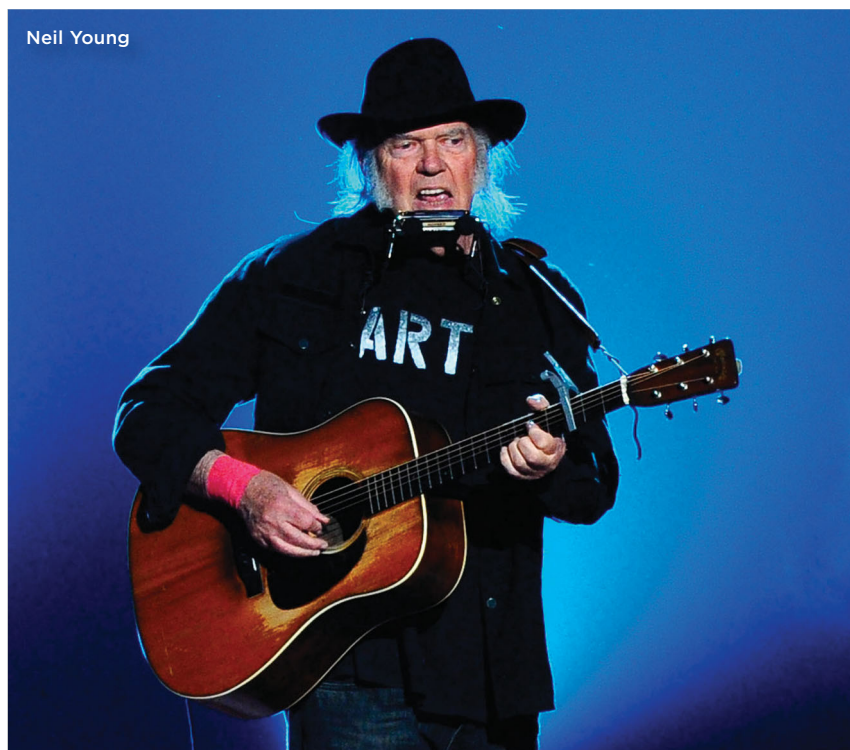


JD Souther &
Karla Bonoff

MAR 4-6
7PM



Neil Young



VINCE BUCCI

BOOMER ROCK'S LAST STAND

Remembering the acclaimed, self-important, and sometimes genuinely great classic rock of 1989

BY KEITH HARRIS

B lame George Bush. No, not him. The other one.

Thirty years ago, the '80s were ending, and not just according to the calendar. Gone now were so many elements that pop historians had used as cultural shorthand for the decade—the Reagan Administration and the Cold War, *Miami Vice* and *Dynasty*. We entered an era the critic Alfred Soto calls “the Poppy Bush Interzone,” a moment where mass culture frantically raided its closet, trying on a bunch of outfits before deciding to dress either grunge or gangsta on its big date with Bill Clinton.

As if on cue, the rock stars of the '60s and '70s attempted to reassert themselves as interpreters and architects of culture, often in a far less clueless fashion than

they'd demonstrated themselves capable of for the past decade. With Public Enemy and NWA reminding aging rebels of punk rock and even pop stars like Janet Jackson making album-length statements with *Rhythm Nation 1814*, there was a general sense that once more it was time to Say Stuff.

No rocker typified this resurgence quite like 44-year-old Neil Young, rousing himself from a scattered decade that famously triggered a lawsuit from label owner David Geffen for releasing albums “musically uncharacteristic of [his] previous recordings,” some of which have aged well (*Trans* is a brilliant, heartfelt oddity) and some that have not (a little rockabilly ditty about “Ronnie and Nancy”). Like a patient rising from the operating table after he'd flatlined to shout “And another thing...” and con-

tinue complaining about what he'd read in the newspaper that morning, Young's *Freedom* parodied Bush's feel-good rhetoric and ranted about crack and homelessness with a bracing orneriness.

Broadly speaking, 1989 was a year of Statement Rock. Lou Reed called an album *New York* because he thought he could capture the whole city in one masterwork, some kind of discordant fusion of *Ulysses* and the Daily News. Like Young, Reed touched on drugs and poverty, but also took on ecological catastrophe and called out Jesse Jackson and the Pope for anti-Semitism. (Google “Kurt Waldheim.”) If today *New York* sound less like a classic album than a time capsule of what people complained about in 1989, maybe that was the idea all along.

Not all of these statements felt quite as necessary or coherent. Billy Joel tried to sum up the past 45 years in the chart-topping listicle “We Didn't Start the Fire.” And on *The End of the Innocence*, Don Henley assumed an air of unearned gravitas, shaking his head at the state of the world with solemn malaise. It went as well as you'd expect from a guy whose previous political stances were that TV news is bad (“Dirty Laundry”) and chicks don't get geopolitics (“All She Wants to Do Is Dance”). Henley alluded vaguely to divorce and warmongering and white-collar crime while confusing his nostalgia for childhood with a mistaken belief in a glorious American past.

Many of the year's “comebacks” were just middle-aged rockers deciding to quit chasing pop relevance and instead become uncanny simulacra of their former selves. After the messy but intriguing *Dirty Work*, the Rolling Stones launched their second career as the world's greatest Rolling Stones cover band with *Steel Wheels*. Eric Clapton bid farewell to Phil Collins and hit singles with *Journeyman*. And on the somber *Oh Mercy*, Bob Dylan impersonated his dullest fan's one-dimensional idea of who he was.

“We live in a political world,” Dylan sang, and, well, you can't argue with a statement that doesn't mean anything. And on the worst song of his career, “Disease of Conceit,” he rhymes its title with “nothing about it that's neat” and “they bury you from your head to your feet.” It's as though he'd written “Dogs Run Free” as a heartfelt protest against leash laws. Thanks to the assistance of smoke-and-mirrors man Daniel Lanois, who'd produced U2's *The Joshua Tree*, *Oh Mercy* sounded somewhat modern yet laced with mysterious significance.

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Saturday, Feb. 9 || 7:30 pm
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Saturday, Feb. 16 || 8 pm
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CINEMA

Thursday, Feb. 7 || 7:30 pm
Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb (1964)
35mm Presentation

Saturday Matinee, Feb. 9 || 1 pm
The Iron Giant (1999) Digital

Thursday, Feb. 14 || 7:30 pm
When Harry Met Sally (1989)
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UPCOMING SHOWS

Feb 14 The Argus: a tribute to Ween
Feb 16 Brunch Show
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Late Show

Little Lebowksi Urban Achievers,

Night of Joy, The Favorite Things

Feb 19 Bay Laurel presents:
Kyle Skye Performing Live

Feb 22 Get up, Stand-Up comedy open mic

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MUSIC

This trend was not exclusive to white guys. Lanois also produced the Neville Brothers' hefty *Yellow Moon*, which let you know how serious it was by including two Dylan covers. (And it still sounds pretty good.) Bonnie Raitt's *Nick of Time* made a long-respected musician a star, bringing the necessary perspective of a middle-aged woman to rock, even if it jettisoned some of the bluesy grit that had made her name.

Little of this registered on the charts, where the big news was hair metal holding its own against Guns N' Roses and rap-spawned beats underpinning not just the newly aggressive and funky R&B from the likes of Bobby Brown but even anodyne teenpop. And the moment barely lasted. A year later, on "Right Here Right Now," the young jerks in Jesus Jones would recall watching the Berlin Wall fall and insist "Bob Dylan didn't have this to sing about."

Well sure he did—it's not like Bob was dead. But he'd retreated from his wise sage post. These aging rockers didn't go away, nor were they wholly eclipsed by succeeding generations—history is never that neat. But they were less likely to presume themselves cultural weathervanes beyond this point. Their careers were increasingly about celebrating their legacy, and their great albums would be autumnal reflections from outside the contemporary fray.

The big exception, of course, was ol' Neil Young, who'd acclimate quite comfortably to the '90s. But though "Rockin' in the Free World" was embraced as an anthem by younger rockers, what resonated about *Freedom* wasn't its political stance. It wasn't even those unruly guitar blasts—it's worth noting that open-eared David Bowie, who tried to get noisy and weird with *Tin Machine* after listening to the Pixies, came up short because he failed to recognize that he was grappling with a new sensibility as much as a new sound. Neil was simpatico with a new mode of rebellion, a cranky, wise-cracking dissatisfaction that valued refusal to compromise above all else. You might call that style "alternative." **CF**

CRITICS' PICKS

FLIPP DINERO

FINE LINE MUSIC CAFE, THURSDAY 2.7

Flipp Dinero is inclined to such oddly craggy vocals that his fast rise to rap stardom is a little baffling. Yet here he is, threatening to crack the top 20 of the Billboard Hot 100 with his long-bubbling single "Leave Me Alone," the clear stand-out from his *Guala See Guala* mixtape.

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MUSIC CRITICS' PICKS

The 23-year-old Brooklyn native may need another smash or solid full-length project soon to fend off the idea that he's a one-hit wonder, but considering his recent, three-way deal with DJ Khaled's We the Best, Cinematic Music Group, and Epic Records, he seems primed to continue his ascent. 18+. 8 p.m. \$19.95-\$35. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

BAS

7TH ST. ENTRY, FRIDAY 2.8

The most established artist on J. Cole's Dreamville Records besides Cole himself, Queens-bred rapper Bas is endearing himself to the Dreamville faithful with a direct, unfussy style similar to Cole's, minus the polarizing preachiness and occasional wince-inducing lines. Born in Paris to Sudanese parents, Bas injected Afrobeat rhythms and other international flavors into his latest and most melodic album, *Milky Way*, featuring the runaway, Cole-assisted single "Tribe." With Rexx Life Raj, Innanet James, and Correy C. 18+. 8 p.m. \$22. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

YOUNG DOLPH

VARSITY THEATER, SATURDAY 2.9

Memphis street-rap overlord Young Dolph has outgrown his regional-star status in recent years, becoming one of Southern rap's most consistent and broadly recognized ambassadors. Dolph has been cranking out multiple projects a year throughout this decade, including joint mixtapes with Atlanta mainstays Gucci Mane and Peewee Longway, but his latest, September's *Role Model*, was his first true masterpiece. While Dolph has recently complained of label woes, his track record of supreme grinding suggests he'll hardly be slowed down. With Kap G. 15+. 8 p.m. \$35-\$99. 1308 Fourth St. SE, Minneapolis; 612-217-7701.

—MICHAEL MADDEN

MILO

7TH ST. ENTRY, TUESDAY 2.12

Though only 27, Milo is already established as a quintessential indie rapper, an arty and nomadic dude who's bounced between places like Kenosha, Wisconsin and Biddeford, Maine. With a bookish and discursive lyrical style that's among the most distinctive in rap, a commitment to DIY ethos, and a history of obscure aliases and side projects (like Scallop Hotel and his duo with New York's Elucid, Nostrum Grocers), he may be your favorite rap nerd's favorite rapper. With Pink Navel and SB the Moor. 18+. 7:30 p.m. \$15. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN



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>> *By Rob Brezsny*

♉ TAURUS (April 20-May 20): Eminem's song "Lose Yourself" was a featured track in the movie *8 Mile*, and it won an Academy Award for Best Original Song in 2003. The creator himself was not present at the Oscar ceremony to accept his award, however. He was so convinced his song would lose that he stayed home. At the moment that presenter Barbra Streisand announced Eminem's triumph, he was asleep in front of the TV with his daughter, who was watching cartoons. In contrast to him, I hope you will be fully available and on the scene for the recognition or acknowledgment that should be coming your way sometime soon.

66 CANCER (June 21-July 22): Now and then the sun shines and rain falls at the same time. The meteorological name for the phenomenon is "sunshower," but folklore provides other terms. Hawaiians may call it "liquid sunshine" or "ghost rain." Speakers of the Tangkhul language in India imagine it as "the wedding of a human and spirit." Some Russians refer to it as "mushroom rain," since it's thought to encourage the growth of mushrooms. Whatever you might prefer to call it, Cancerian, I suspect that the foreseeable future will bring you delightful paradoxes in a similar vein. And in my opinion, that will be very lucky for you, since you'll be in the right frame of mind and spirit to thrive amidst just such situations.

♊ VIRGO (Aug. 23-Sept. 22): Torre Mayor is one of the tallest skyscrapers in Mexico City. When workers finished its construction in 2003, it was one of the world's most earthquake-proof buildings, designed to hold steady during an 8.5-level temblor. Over the course of 2019, Virgo, I'd love to see you erect the metaphorical equivalent of that unshakable structure in your own life. The astrological omens suggest that doing so is quite possible. And the coming weeks will be an excellent time to launch that project or intensify your efforts to manifest it.

LIBRA (Sat. 23-Oct. 22): Multitalented Libran singer and actor Donald Glover uses the alias of Childish Gambino when he performs his music. How did he select that name? He used an online random name generator created by the rap group Wu-Tang Clan. I tried the same generator and got "Fearless Warlock" as my new moniker. You might want to try it yourself, Libra. The coming weeks will be an excellent time to add layers to your identity and expand your persona and mutate your self-image. The generator is here: tinyurl.com/yournewname. (P.S.: If you don't like the first one you're offered, keep trying until you get one you like.)

M **SCORPIO** (Oct. 23-Nov. 21): Leonardo da Vinci's painting *Salvator Mundi* sold for \$450 million in 2017. Just twelve years earlier, an art collector had bought it for \$10,000. Why did its value increase so extravagantly? Because in 2005, no one was sure it was an authentic da Vinci painting. It was damaged and had been covered with other layers of paint that hid the original image. After extensive efforts at restoration, the truth about it emerged. I foresee the possibility of a comparable, if less dramatic, development in your life during the next ten months, Scorpio. Your work to rehabilitate or renovate an underestimated resource could bring big dividends.

♂ SAGITTARIUS (Nov. 22-Dec. 21): We can behold colors because of specialized cells in our eyes called cones. Most of us have three types of cones, but a few rare people have four. This enables them to see far more hues than the rest of us. Are you a tetrachromat, a person with super-vision? Whether you are or not, I suspect you will have extra powerful perceptual capacities in the coming weeks. According to my analysis of the astrological omens, you will be able to see more than you usually do. The world will seem brighter and deeper and more vivid. I urge you to deploy your temporary superpower to maximum advantage.

3 CAPRICORN (Dec. 22-Jan. 19): There are two kinds of minor, boring little tasks. One is when you're attending to a detail that's not in service to a higher purpose; the other is when you're attending to a detail that is a crucial step in the process of fulfilling an important goal. An example of the first might be when you try in vain to scour a permanent stain on a part of the kitchen counter that no one ever sees. An example of the second is when you spend time installing a new, exciting piece of software on your computer without better and you can't raise your productivity levels as you pursue a pet project. The coming weeks will be an excellent time to keep this distinction in mind as you focus on the minor, boring little tasks that are crucial steps in the process of eventually fulfilling an important goal.

AQUARIUS (Jan. 20-Feb. 18): Can you sit on your own head? Not many people can. It requires great flexibility. Before comedian Robin Williams was famous, he spontaneously did just that when he auditioned for the role of the extraterrestrial immigrant Mork, the hero of the TV sitcom *Mork and Mindy*. The casting director was impressed with Williams' odd but amusing gesture, and hired him immediately. If you're presented with an opportunity sometime soon, I encourage you to be inspired by the comedian's ingenuity. What might you do to cinch your audition, to make a splashy first impression, to convince interested parties that you're the right person?

X PISCES (Feb. 19-March 20): Twitter wit Notorious Dobi Hope advises us, “Before you diagnose yourself with depression or low self-esteem, first make sure that you are not, in fact, just surrounded by assh—s.” That’s wise counsel for you to keep in mind during the next three weeks. Let me add a few corollaries. First, stave off any temptation you might have to believe that others know what’s good for you better than you do. Second, figure out what everyone thinks of you and aggressively liberate yourself from their opinions. Third, if anyone even hints at not giving you the respect you deserve, banish them for at least three weeks.

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Down on the Dumps

Why does my wife
insist on taking a bathroom
break during dinner?



Dan Savage

About twice a week, my wife gets up from the dinner table to have a shit. She won't make the smallest effort to adjust the timing so we can finish our dinner conversation. She can't even wait for a natural break in the conversation. She will stand up and leave the room when I am making a point. Am I rightfully upset or do I just have to get over it? When I say something, she tells me it's unavoidable.

DECIDEDLY UPSET MAN PETITIONS SAVAGE

"Let her have her poop," said Zach Noe Towers, a comedian in Los Angeles who just walked into the cafe where I was writing this week's column. "His Miss Pooper isn't going to change her ways." I would only add this: Absent some other evidence—aural or olfactory—you can't know for sure that your wife actually left the room to take a shit. She could be in the bathroom scrolling through Twitter or checking her Instagram DMs. In other words: taking a break from your shit, DUMPS, not shitting herself.

My boyfriend goes to pieces whenever I am the least bit critical. I'm not a scold, and small things don't bother me. But when he does something thoughtless and I bring it to his attention, he starts beating up on himself and insists that I hate him and I'm going to leave him. He makes a scene that's out of proportion to the topic at hand, and I wind up having to comfort and reassure him. I'm not sure how to handle this.

BOYFRIEND ALWAYS WAILING LOUDLY

Someone who leaps to YOU HATE ME! YOU HATE ME! when their partner wants to constructively process the tiniest conflict is being a manipulative shit, BAWL. Your boyfriend goes right to the self-lacerating (and fake) meltdown so that you'll hesitate to initiate a dis-

cussion about a conflict or—god forbid—really confront him about some selfish, shitty, or inconsiderate thing he's done. He's having a tantrum, BAWL, because he doesn't want to be held accountable for his actions. And as the parent of any toddler can tell you, tantrums continue so long as tantrums work.

I'm a well-adjusted gay man in my early 40s, but I've never found a way to openly enjoy my fetish. I love white socks and sneakers. The most erotic thing I've ever seen is a cute guy at a party asking if he could take his high-tops off to relax in his socks. I've been in a couple of long-term relationships, but

I've never been honest about this fetish with anyone. I've thought a lot about why stocking feet turn me on so much, and I think it must have something to do with the fact that if you are close

to someone and they want to spend time with you, they are more likely to take their shoes off to relax around you. I'm not sure what to do.

LOVES SOCKS AND SNEAKS

**Tantrums
continue so long as
tantrums work.**

I have to assume you're out of the closet—you can't be a "well-adjusted gay man" and a closet case—which means at some point in your life, LSAS, you sat your mom down and told her you put dicks in your mouth. Telling your next boyfriend you have a thing for socks and sneakers can't be anywhere near as scary, can it? (There are tons of kinky guys all over Twitter and Instagram who are very open about their fetishes, LSAS. Create an anonymous, kink-specific account for yourself and follow a bunch of kinksters. You need some role/sole models!)

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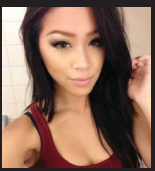
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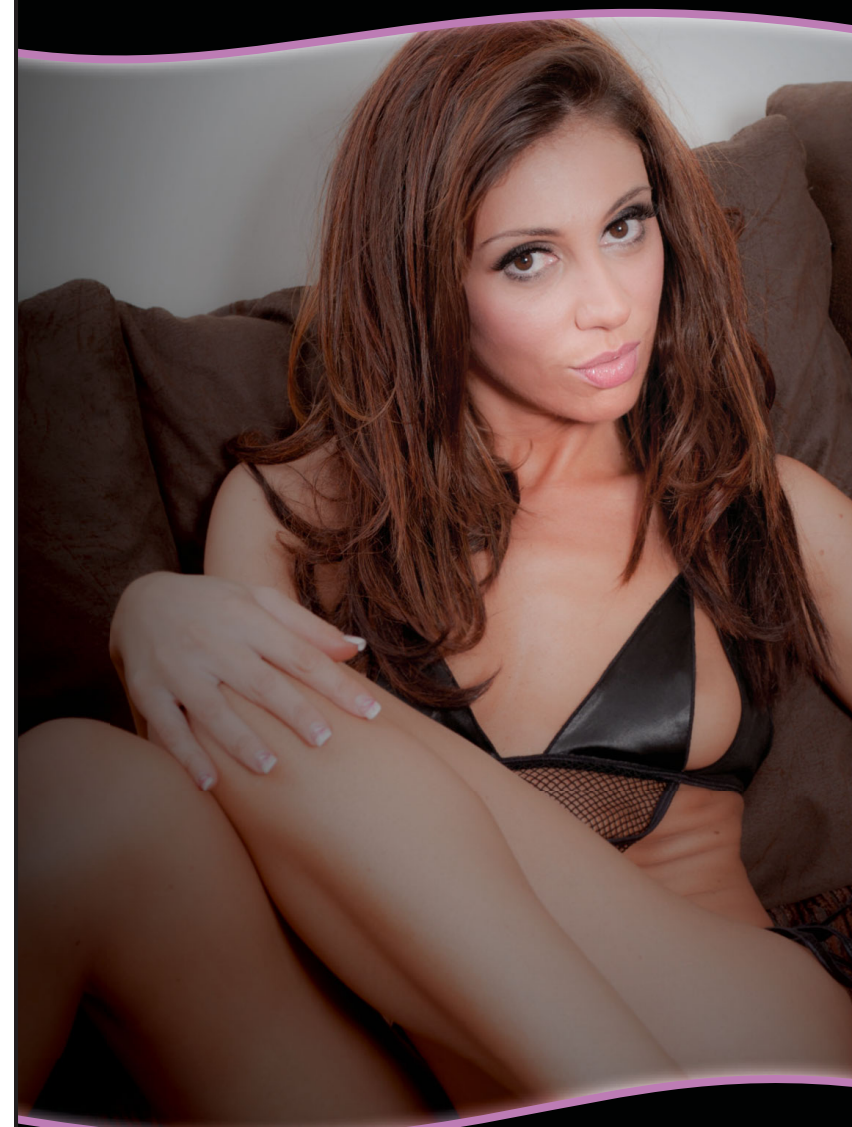
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